

'Offensive' memo:

ISA prez demands apology

by Ellen McKeough

Union Building Manager Anthony Collins owes the Caribbean Students' Society an apology, says International Students' Association (ISA) President Glenda Itiaba.

Itiaba said a portion of a memo sent by Collins to Caribbean Students' Society President Victor Legerton was "very offensive" and "narrow-minded."

Although it was Legerton who gave a copy of the memo to the Daily for publication, he was not available for comment.

The memo deals with the closing time of the Caribbean Students' Society's dance last Saturday.

Collins told the Daily there "is a problem" with both the Caribbean and African Students' Societies in that they want their dances to run later than 1:30 am, when the music for dances in the Union Building is supposed to stop.

In the signed memo, Collins says, "We understand that black people of various student societies tend to arrive at dances very late in the evening. This seems to be unique to these groups as all other societies seem to be able to get their activity well under way by 2130 or 2200 hours at the latest."

In the copy of the memo given to the Daily, the words "black people" had been underlined in red ink.

When asked to comment on the memo Collins said, "I can't see what's so offensive about that. They're trying to stir up something that isn't stirrable."

Collins said there was "no racial basis" for the comments.

"By the nature of their society, they seem not to be able to start a dance before midnight."

The Union Building manager says, "The two black groups of ISA say that for themselves. They agree there is a problem."

"The Caucasian and yellow student groups can get their activities started on time."

Collins says the policy cannot be changed for any group.

"Everyone is treated equal in the building — gay, straight, black, white, yellow."

At the end of his statements to the Daily, Collins apologized for "any offence taken."

Itiaba said the African and Caribbean Societies wanted the closing time for dances to be extended by an hour. Itiaba said the group was not asking to have the bar open during that extra hour, but just to have the music continue.

"Every time we have a party, this whole thing comes up. People like to party late."

The ISA president says the clubs would pay the salary for the porter who would be required to work the extra hour.

According to Collins, the problem is finding porters who are willing to work into the early morning hours.

When Students' Society President Gary Elsen was informed of the memo by the Daily he said he was "shocked that he would do that."

Although Elsen had not seen the memo, he said he will "reprimand" Collins for the comment.

Elsen does not think the Students' Society's schedule for dances in the Union should be extended the extra hour.

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Thursday
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The McGill Daily

Canada's Only Students' Daily



Wide receiver Keir Cutler of the McGill Redmen, seen above, was drafted by the Montreal Alouettes in the Canadian Football League's amateur draft which was held yesterday.

University of Moncton:

Students protest hikes

MONCTON (CUP) — Everything's confused, little is certain, but the protest is continuing.

That's how Student Federation Vice-president Joseph Labelle described the current state of the student protest against tuition increases and inadequate student aid at l'Université de Moncton.

On February 6, students were forced out of the university's Phys Ed building, which they had taken over the previous day. The university's vice-rector threatened to cancel a national conference of nursing students scheduled for that weekend if

the students didn't leave by 3 pm.

This threat "threw terror into the crowd," Labelle said, and the building was evacuated.

No further occupations have apparently occurred, although protest organizers did stay overnight that night in the Administration Building. Students in departments that had been closed down were expected to return to classes February 9.

A student spokesperson said students in each department were holding study sessions February 8 on student aid problems and tuition increases.

Nearly 600 of the U de M's 2,400 students were not attending classes, Labelle said, including almost all the students in Social Sciences.

No one knows what further direction the protest will take, he said. "The only thing certain is that the campus is chaotic. The whole university machine has been upset radically, drastically."

The entire student strategy committee was replaced February 7 after its members collapsed under the vice-rector's "blackmail", he said. The replacements were new people "starting from ground zero again."

He expected the situation would be allowed to return to normal, with only a few incidents occurring to keep the campus "moving and upset." The next big push would come

after the March break, he predicted.

Possible guerrilla tactics in the interim could include blocking off the Administration Building, he said. "You could do it with only 30 people."

One of the protesters' main objectives will be moving forward the next meeting of the university's Board of Governors, at which tuition increases will be discussed. The meeting is now scheduled for April, Labelle said, and the students hope to push it forward to "precipitate some action" and force the Board not to raise fees.

To do that, however, may continued on page 11

Student opinion helps:

Ontario may drop fees

TORONTO (CUP)—The Ontario government is reconsidering its differential fees for international students in light of views expressed in a recently-released consultants' report.

Ontario Colleges and Universities Minister Bette Stephenson said February 2 that the policy was "under review" although she wasn't "about to say it will be changed."

She also admitted that fees for international students had not been affected by the recent

five percent hikes at Ontario universities and colleges, a fact not mentioned by the ministry in its initial announcement.

The P.S. Ross Report, released last month, said that 82 percent of those it surveyed who expressed an opinion "strongly advocated change of what they considered to be a discriminatory fee." Fifty percent of student respondents supported this view.

The Ontario Federation of Students Press Officer Alland Golombek said he hoped

Stephenson would be moved by the "overwhelming weight" of opinion against the fees shown in the report. OFS has opposed the fees since their inception, as have the Ontario Liberals and New Democrats.

The fees, instituted in 1977, mean that students attending Ontario universities pay \$900 more than Canadians, while those attending colleges pay \$500 extra.

Differential fees are also charged in Alberta and Quebec, and the Maritime Provinces are considering instituting them.

Editorial Board

There will be an Editorial Board meeting today at 4:30 pm in the inner bowels of B03. The first 15 editors will receive an unmarked copy of the CP style guide.

Staff meeting

There will be a staff meeting at 5 pm in B03 of the Union Building. New and old staff are welcome. Editorial positions on the upcoming campus referendum questions will be discussed.

CLASSIFIED

*To place a classified ad,
visit Sadie's, main floor
of the University Centre*

341 — Apt., Rooms, Housing
Quiet, sunny 7 1/2 on Pine Ave. 5 min. from McGill. \$400/mo. Sublet April 1—Sept. 1 Tel: 286-0200

1 1/2 to sublet. 2 min. from McGill, beautiful brick wall, nice wooden floor, balcony. Peace & quiet guaranteed 288-0086

Good News! There is still 1 single

furnished room at the PHI-DELT house, \$200 for the rest of the semester, fun atmosphere with shared kitchen, color T.V., phone, etc. 842-4382

Sublet. Unfurnished room in 4 1/2 on Durocher. Share with 2 falling Med. students. Male or female, evenings 286-0410

352 — Help Wanted

Summer Camp Jobs: Waterfront Director (min. age 21), social worker (min. age 25) Inter-section head, head of sailing, canoeing, dramatics, judo, camp nurse (final yr. nursing student) Experienced male counsellors. June 22-Aug 19 now hiring Call Pripstein's Camp

481-1875

Day Camp Staff Wanted: Unit heads, Judaic specialists, arts & crafts specialists & councillors. Phone Ron Grossman at Laval Jewish Community Centre 688-8961

MALE VOICES NEEDED! Come join The Island City Singers: Rehearsals held Tuesdays 7:30-10pm. Westmount Park Church, cor. Lansdowne & De Maisonneuve. Be there! For more info contact Cathy at 933-0772

Photographer looking for occasional female models. 671-1613

Any volunteers? Old McGill '79 needs people for a few hrs. a week to help with production of the

yearbook. Especially needed are typists. Come to the Old McGill Off. Rm B18 Union or call 392-8990 (12-2 pm daily) or leave message at Rm 105 of the Union. Thanks.

354 — Typing Services

TYPIST—Theses, dissertations, research papers, etc. Accurate & reliable. Your choice of type style. Standard rates. Phone 934-1455.

356 — Services Offered

MOBILE D.J.— for dances, parties, receptions, etc. Specialist in disco & rock 'n roll (light show included) Other types of music available upon request. Call Kevin at 366-1829 after 6 pm.

Attention all students, if you want

the best career jobs, present a professionally created resume. See the experts, Musgrove Resume Service, 861-4443. Special Student Rates.

MOVING? Professionalism guaranteed, lowest prices. Local, long distance. Free estimates, insured. Ask about our rental trucks. Call Sean 486-7347.

361 — Articles for Sale

Highest quality wood x-country skis, with spring loaded bindings. 210 cm used 1 season. Excellent

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Colts. Great moments in college life.

On October 12th, after three intensive years of studying the theory of relativity, Wayne Thomson left his lab, lit up a Colts, paused, reflected, and decided to become a phys ed major.

Colts. A great break.
Enjoy them anytime.

10K GOLD AND STERLING SILVER JEWELRY SALE

1/2 PRICE

Don't miss these fantastic
bargains just in time for
Valentine's!

FEB 12th to 16th
9am to 6pm

UNION — RM 107-08

DON'T MISS

'JEANS' & CLOTHING SALE

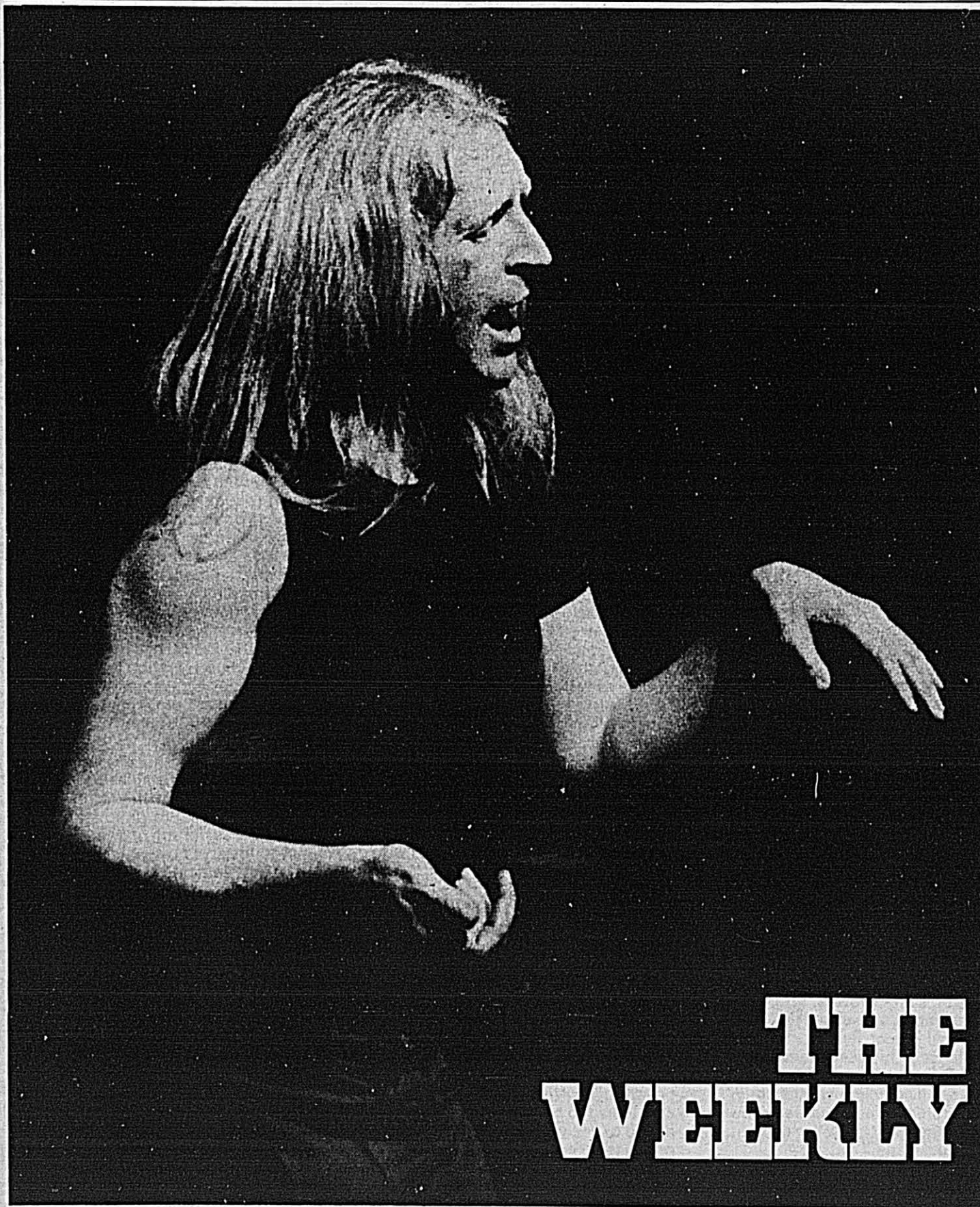
STARTS
MONDAY

Feb 19 to 23rd
9:00 to 6:00

LEVIS * LEE
* WRANGLER
* LOIS
* CULOTTIER
* TRIBAL * ETC

Jackets & Cords
Skirts & Dresses
(Dude Shirts)
Ski Wear

Room 107-108
Union Bldg.
3480 McTavish



Bob Carroll serves a Political 'Salmon'

by Gail Helmann

Bob Carroll loped onto the Tuesday Night Café floor wearing pseudo army fatigues and a black T-shirt and clutching a can of Lite beer. He urged the members of the audience to make themselves comfortable in whatever ways possible. "I like to see the different ways people do it," he said.

Earlier Carroll commented on the difference between the New York and California audience. "In California they drank, used other stimulants, made love, whatever, while I performed. New Yorkers have one place for drinking and fucking and another for theatre." He wondered what his reception would be in chilly Montreal.

Those who attended the opening night performance of Carroll's *Salmon Show* responded enthusiastically to his brand of theatre, a one-man effort combining song, elements of dance, pantomime, and most importantly the art of storytelling. *Salmon Show* is the tale of a salmon, from its birth to its demise in the cannery. Carroll has integrated his concern for ecology with his disdain of the "corporate ruling class" into segments of the *Salmon Show*, rendering a sort of comic theatre with a political conscience.

Carroll's approach to all of this is personal. He becomes intimate with his audience to the point where front-row spectators are assaulted with his spittle and the almost reassuringly human smell of his sweat gropes its way to the last row. He looks directly at certain members of the audience as he speaks, shouts, sings, or simply undulates to a series of self-produced rhythms. His stare is intense. Carroll's pallid complexion is highlighted only by yellowish eyebrows and is touched off by a voluminous clump of yellow hair held aloft with static electricity.

A salmon is no more inherently interesting than a tuna, sardine, or any other fish that Canadians generally

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The Weekly's Streetwalkers Guide to Food Shopping

by Rick Matthew and Frank Funaro

Bisecting the island of Montreal is a thin strip of pavement running north and south, known as St. Lawrence Blvd. This cultural thoroughfare offers a variety of shopper's delights. A plethora of unique and diverse food stores prevails. For a walk along St. Lawrence Blvd. is a welcome alternative.

For those unfamiliar with the St. Lawrence Blvd. area, here is a list of a few of the more noteworthy stores to start you off.

The Vegetables

Marché Imperiale. 3685 St. Lawrence Blvd.

The friendly atmosphere of this small fruit and vegetable store comes as a welcome relief to those used to the impersonal service of large food chains. Cardboard cut-outs of grapes and

oranges hang from the ceiling and the sawdust-strewn floors give the shop a open market feeling.

A large selection of moderately priced produce ranging from black radishes and squash to nuts, figs and dried fruit, are available.

Warshaw's 3863 St. Lawrence Blvd.

Two blocks north of Marché Imperiale, lies Warshaw's, St. Lawrence Blvd.'s answer to Steinberg's. Delivered fresh every morning at 5 am are an array of fruit and vegetables, from as faraway as California and Mexico. While there, take a look at the jungle of plants of all shapes and sizes.

Delicatessens

The many St. Lawrence Blvd. delicatessens are a good reflection of

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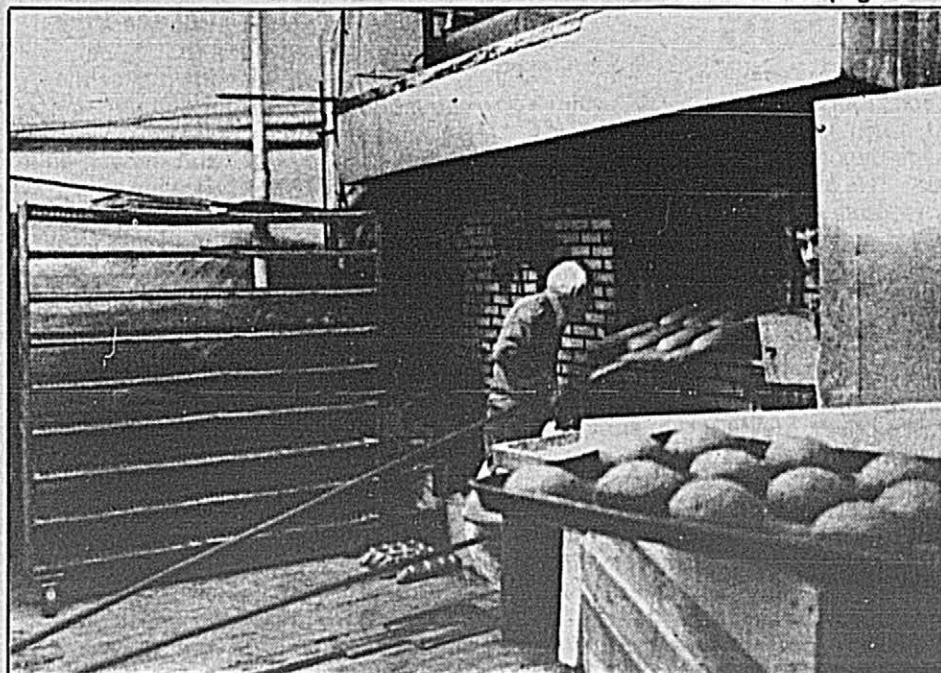


photo by Rick Matthew

St. Valentine's Day — Did You Get Yours?



graphic by Wendy Boudin

by Primo Morley

Valentine's Day—the name of the holiday conjures up childhood images of heart-shaped greeting cards, chubby cupids and giggly public school romancing. Yet this holiday, like most others, has been commercially exploited.

Nowadays all true sentimentalists, from hard-core prodigals to casual window shoppers, must go to great lengths to avoid the thousands of varieties of mass-produced Valentine's cards, candies and assorted knick-knacks which are displayed along the routes of their once-dreamy rambles.

Romantic purists will undoubtedly appreciate the non-commercial origins of "lover's day", for though it is now just another crêpe paper and candy-coated product of Madison Avenue, it was once a very serious festival.

St. Valentine's Day has deep historical roots, for its namesake, the Roman priest and physician Valentine, has been dead for over 1700 years. As the story goes, the holy man was martyred on February 14th, 269 A.D., after a long ordeal that began with the refusal of the saint to renounce his faith, and ended with him being clubbed to death and decapitated. Though he is now thought of solely as the patron saint of lovers, Valentine, who was reputedly subject to occasional violent seizures, was for centuries after his death commonly regarded as the protector of epileptics. In fact, until comparatively recently, that neurological disorder was known as "Valentine's sickness" in certain parts of Germany.

It was accidental that St. Valentine came to be associated with the lover's festival that now bears his name. Consequent to the celebration of the

anniversary of his death (February 14th), Valentine's name became connected with that of the Roman purification festival known as Lupercalia, which was traditionally observed on February 15th. The "pagan" rites—celebrated in honour of a rural Italian god named Faunus—involved the sacrifice of a dog and several goats on the Palantine Hill, the site of Valentine's execution. It is said that following the ritual slaying of the animals, priests cut the hides into strips, and then ran about the base of the Palantine lashing unsuspecting female passers-by. The touch of one of the thongs was thought to prevent sterility. The purification and fertility festival Lupercalia quite logically developed into a day for lovers, when in 496 Pope Gelasius changed the Lupercalian festival of February 15th to St. Valentine's Day.

In the 14th century, Valentine's Day became associated with a popular legend. It was a widely-held belief during the Middle Ages that in the middle of February (according to the old calendar, nowadays a little later), birds paired off and headed nestward. Chaucer, the bawdy English poet, gave evidence in support of that legend when he wrote in his *Parlement of Bryddes*: "For this was Saint Valentine's Day / When every fowl comes to chose his mate." The not-too-subtle upshot of all this medieval flightiness was that the repeatedly-cited avian example stimulated humans to similarly double up, and that, as a consequence, February 14th became associated with mate-seeking.

As early as 1446 Valentine's Day was celebrated in England. The first Valentines were drawn by lot—women's names were written on scraps of paper, put into a box and drawn for by the men. A couple was officially united if one of the two lovers drew the other's name, an occurrence that happened only rarely with one's desired partner unless, as later became standard procedure, the lottery was quietly pre-arranged. Valentines were considered to be 'going steady' for a period of one year and betrothal was expected. For several days after Valentine's the males wore their paper "lot", the one with their ladies' name on it, on their sleeve. This custom undoubtedly stimulated some original

thinker to exclaim: "That man is wearing his heart on his sleeve!", and so that saying became part of the common English parlance.

By 1660 all the early Valentine's Day customs, so recently squashed, were revived. At this time, the practice of giving gifts became common. Originally a couple exchanged presents at the time of choosing lots, but after a while women stopped giving them altogether. Sentimental message-sending replaced gift-giving sometime in the 16th century and the Valentine card—the first of all greeting cards—was created. Samuel Pepys, in his famous diary, made the first recorded reference to the decorated hand-made Valentine—a brief entry for February 14th, 1667.

In some parts of medieval England a social convention was developed that was practised right into the Victorian era, that the first unmarried person one saw on the morning of St. Valentine's Day became one's partner. The custom also existed in France, where girls chose the first men they saw on the morning of "lover's day" as their "Valentin" or, in other words, their cavalier or boy friend. According to one historian, a chosen French male "was allowed to enjoy her company [?] with the full consent of both families [!], and usually the friendship ended in betrothal".

But what of Cupid, that cherubic arrow-slinger whose name has become so closely associated with Valentine's Day? The baby god, Eros in Greek mythology, was the son of Venus, the Roman goddess of Love. It is believed that a wound from one of his arrows made one fall in love. Unfortunately for him, one of his arrows once went astray and he himself was hit. Consequently, he fell in love with the mortal princess Psyche, and to make a long, often-tragic story short, Psyche was made immortal and the two lived happily ever after. The moral of the story is clear, for the lovers' good intentions allowed them to eventually be united in heaven. Good intentions may, in fact, not serve as a ticket through the pearly gates, but they do have the worthwhile effect, when exhibited on St. Valentine's Day, of stripping away some of the materialistic superficiality that now shrouds that ancient lover's festival.

Salmon

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spoon from a tin, yet Carroll's salmon has taken on human proportions. His hands become roe, "like buckshot, like fungi." He leaps, a hirsute sugar-plum fairy, "to the spawning grounds," and his arms do what one must assume is a fair representation of salmon sex enhanced by burping sounds. And then the dark and bruised salmon begins to consume itself, "cosmic S&M," says Carroll, now narrator, and the cycle must resume.

Carroll dedicates a particularly rank portion of the show to Sid Vicious and another to Nelson Rockefeller. "All the punks are dying off," he claims. The omnipotent heads of multinational corporations are "closet kings and queens who should come out so we can get to know and love them." Carroll feels that the corporate ruling

class makes up the world's last significant ghetto and that these ghetto dwellers, responsible for the widespread success of capitalism, have created the "money box." Carroll shouts "money box" and the audience shouts "money box" whenever he mimes a large box with his hands for it is this "money box" that leads to the downfall of men and salmon alike.

Carroll is strikingly a product of the sixties, and more specifically a "crunchy granola," "save our environment" San Francisco holdover. At times he is funny and inclusive, and at others overly moralistic. Carroll's performance doesn't have the impact of a Jane Fonda trip to Hanoi or a Dylan ballad even though his salmon sing "we shall run on."

Bob Carroll is perhaps at the forefront of a whole new breed of theatre. But politics and spawning sockeye make strange bedfellows.

Coming Next Week...

The Weekly Discovers Montreal's Neighborhoods

DANCE

Pilobolus' Body Language

by Frank Funaro

In the realm of dance, the Pilobolus dance company is unique. The description they have chosen for themselves—"Pilobolus Dance Theatre", is perhaps the most accurate reflection of their talents, for they combine the expression, grace, and physical strength of the dance with the showmanship and wit of good theatre, to achieve something other than just dance or just theatre.

In the untitled opening piece, the viewer unfamiliar with the Pilobolus approach to dance is given a basic introduction to the elements upon which the company has based its philosophy. As the curtain rises, the dancers, wearing bright pastel colored leotards, are seen as two clumps of human forms, each consisting of three dancers wrapped around one another to create one unit. The music begins and we observe these shapes come to life with movement. The result is something fascinating to watch—a combination of acrobatic skill and sheer grace.

Another piece, "Lost In Fauna", works much the same way. This time the theme is light and witty. The dancers take on the roles of various fauna, a crane or crab for instance, to present an imaginative view of wildlife behaviour.

In the solo works, "Geode", choreographed and danced by Robby Barnett, and "Nachtur", choreographed and danced by Martha Clarke, we are given the opportunity to look closely at the skills of the individual dancer, apart from the body melding that characterize the earlier pieces. Again, especially in "Geode", the emphasis is strongly on the power of the dancer. Unlike in other forms of

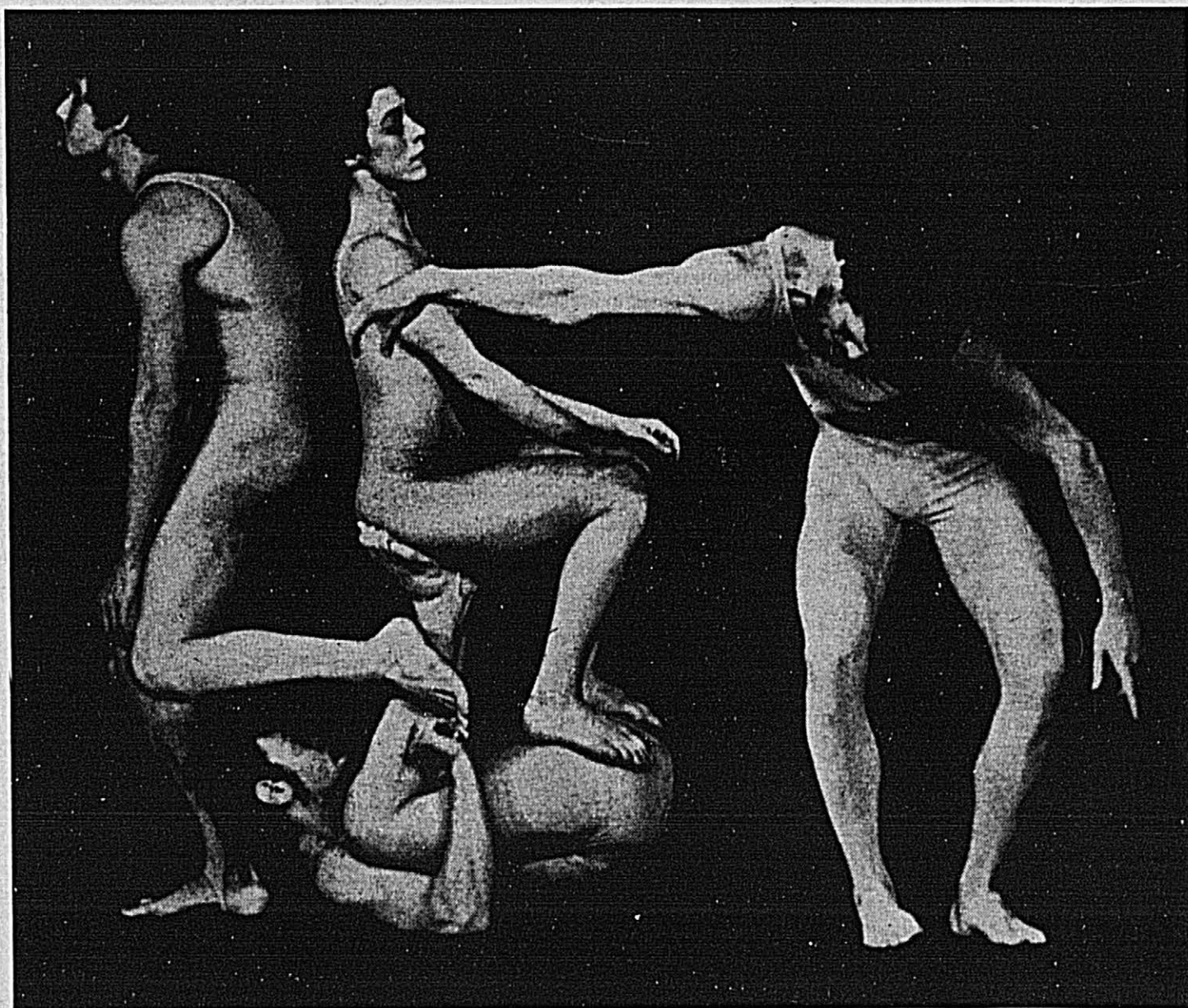
dance, purity of line or emotional expression is relegated to minor importance. Instead, the dancer bounds across the stage and strikes rigid, angular poses, exploiting new potentials of human movement.

A longer work, "Monkshood's Farewell" closed the program. It is in this piece, which was choreographed collectively by all six of its performers, that Pilobolus comes closest to inspiring something more than awe of their strength or stamina from the audience. Whereas the other works dealt largely with Inconsequential

themes, "Monkshood's Farewell" concerns itself with questions of innocence, birth, anger and love.

Depending upon how one looks at dance, an opinion of Pilobolus may range from mildly amusing to sensational and innovative. The traditionalist is apt to take some time

warming up to the gymnastic rawness of the movements, while someone with less defined preconceptions of what dance is or should be, will exalt in the flair and agility of the dancers. Still the fact remains that this company is bringing something virtually new to the dance world, and that can't be bad.



Lunchtime Dancers in Morrice Hall

After an abbreviated interval of inactivity, the McGill community will once again be able to watch the ol' soft shoe in its latest incarnation: the McGill Contemporary Dance Workshop.

Formerly known as the McGill Modern Dance Club, the group consists of a number of McGill students with varied dance training, including modern dance, jazz dance, and classical ballet. The main purpose of the group, according to its president, Corrine Verpoorten, is to encourage members to create dances for production. They have weekly rehearsals every Friday at 4:00 in the Dance Studio, Currie Gym, 4th floor.

The group is planning to hold three major shows, the pièce de resistance of which will probably be an evening show in Moyse Hall on March 30. The spectacle, their final event of the year, will feature "the majority of dances choreographed by club members through the year."

Judging by their most recent performance series at Morrice Hall, however, the troupe has a long way to go. Appearances are often deceiving, and every company cannot expect to



start off at the top, but the only sentiment conveyed by the company in their most recent performance was that of the nervous strain of untrained muscles emanating from under layers of clothing.

The lone star of the performance was Carolyn Cacho. She possessed a pureness of line in her movements that was beautiful to observe.

Perhaps Montreal has been too exposed to professional dance companies to appreciate an amateur effort. Whatever the reason, however, the McGill Contemporary Dance Workshop's introductory performance was premature and a disappointment.

ON CAMPUS

First Prize Photo Display

by Jan Sheltinga

Tucked away on the second floor of the Redpath Museum, the McGill Camera Club is currently displaying over seventy photos that are a result of their amateur photography contest. From the total of 180 photographs that were submitted from seventy people, three prizes were awarded in the categories of Images of Life, Wildlife, and Composition.

Subject matter ranges from a morsel of ravioli artistically placed in a bowl, to the skyline of Toronto; from passengers lethargically awaiting a city bus, to a rowboat aimlessly floating on a lake. The pictures show scenes that

are simultaneously symbolic and realistic.

From this exhibit, one can easily see that everything around us can be transformed into an image of beauty when viewed through a camera lens.



graphic by Ben Rosenberg

The Poor Student's Guide to Good Eating

continued from page 3

the ethnic composition of the area.
Old Europe 3855 St. Lawrence Blvd.

A visit to Old Europe is a must for the discriminating salami and cheese lover. This establishment boasts of 80 types of cheese, 150 kinds of spices, and 65 different salamis. Prices range for the cheese range from \$1.49 to \$9.99 per pound, and a pound of salami costs from \$1.99 to \$4.99. The store also carries various nuts, candies, and teas.

The best day to shop is Thursday. And for a quick snack, try one of the assortment meat rolls, at 50 cents, it is one of the tastiest and least expensive sandwiches in town.

Sepp's 3769 St. Lawrence Blvd.

Close by Old Europe but more businesslike in approach is Sepp's, which carries an eclectic mix of delicatessen items. Small packages of spices, tubes of mayonnaise and paprika, jars of smoked cod and caviar, and chocolates, preserves, coffees and teas can be purchased at a moderately expensive price. Though noted for its sausages and coldcuts, one should not overlook the strudel with poppyseeds or the smoked salmon which sells for a mere \$16.00 a pound.

Horky's 3801 St. Lawrence Blvd.

Smoked, porked and spiced sausages made in the shop are the main attraction of Horky's. The proprietor claims that the sausages are made by a more natural process than those found in supermarkets. Prices range from \$1.60 to \$4.00 a pound. Krakovska, a polish sausage, is the least expensive and one of the most popular items.

Schwartz's 3895 St. Lawrence Blvd.

The Montreal Hebrew Delicatessen, better known as Schwartz's, is the place to go for smoked meat. In order to avoid the lunchtime crowds, the take-out buyer should shop early here. If smoked meat isn't your favorite, the smoked and spice chicken, duck, turkey and goose may be what you're looking for.

American Herring Store and Dairy 3759 St. Lawrence Blvd.

With barrels of herring and grain, and jars of spices, this store best captures European-style shopping. Home bakers may be interested in the buckwheat, lentils, poppyseeds, plain wheat, chick peas and pumpkin seeds that are available. As for the herring, it comes in all shapes and varieties, and as the proprietor noted: "You don't have to be Jewish to eat herring."

Meat Stores

Fairmount Meat Market 3833 St. Lawrence Blvd.

Central Kosher Meat Market 3839 St. Lawrence Blvd.

Hungarian and German Meat and Delicatessen Ltd. 3843 St. Lawrence Blvd.

When it comes to meat shopping, the best approach is to compare the price and quality of the specific item you're looking for at different butchers. At the three stores mentioned above, the price and quality of the meat are comparable in value. As for judging quality, one butcher gave us this advice: "ask for the best and you will get the best". It's as simple as that.

Sam's Poultry 60 Roy East

Nestled on Roy St., this tiny shop allows you to select your own, live chicken at 80 cents a pound before the slaughter. The most adventurous may wish to choose a rabbit at \$1.75 a pound, or a quail for \$1 apiece. Pheasant, geese, and fresh eggs are also on hand. The idea of picking a live bird or rabbit for your dinner may upset you for it is certainly far removed from choosing a packaged one from Steinberg's.

Fish

Waldman's 74 Roy East

When it comes to fish, there's no other place to shop in Montreal than Waldman's. At this supermarket-sized establishment, cod, eel, lobster, crab, and perch are just a few of the kinds of seafood one can choose from when planning that special seafood dinner.

Also available on the shelves is any spice or ingredient one may need for fish preparation.



Frank Funaro, a typical ghetto student, takes advantage of the gourmet delights on St. Lawrence St. in Anaarkali.

Spices

Anaarkali 3677 St. Lawrence Blvd.

This little shop on St. Lawrence Blvd. is the place to go if you're after an exotic spice. 50 varieties from India, Indonesia, and Singapore are stocked. Also available is ginseng, in everything from liquid to pill form.

Bakeries

A good loaf of bread or a fine dessert can enhance any meal. We recommend the following:

St. Lawrence Bakery 3830 St. Lawrence Blvd.

To meet the heavy demands, 20 employees of this bakery work seven days a week, 24 hours a day. Although the government offers courses in baking, the St. Lawrence Bakery sticks to its own recipes and methods, believing that the technique is as important as the recipe.

On a weekend, 1200 loaves of rye bread alone are sold. The specialties include twisted bread, rolls, and salt sticks. Prices are reasonable, and the bread is always fresh.

La Patisserie Belge corner of Parc and Milton

While the higher prices make this bakery a luxury for most students, the cost of the goods reflect their quality. Immaculately clean, the store offers a variety of pastries, breads, cheese and delicatessen foods.

The French ambiance of the establishment is accented by the presence of a small café in the rear, where one can greet the day with coffee, croissant and a copy of your favourite newspaper.

Ice Cream

Swensen's corner of McGill College and St. Catherine St.

For the sweet-tooth or young at heart, Swensen's is an ice cream mecca. Though not a part of the St. Lawrence Blvd. area, this place deserves mention.

One can indulge in one of thirty flavors, ranging from lemon custard, sticky chewy chocolate, and Swiss orange chip, to mocha almond fudge and black raspberry cheesecake. Take-out price is \$2.75 a litre.

Shopping for good food can be almost as enjoyable as eating good food. So the next time you're contemplating another Kraft cheese and macaroni dinner or hamburger repast, why not treat yourself to a spree on St. Lawrence Blvd. Instead. The local color, friendliness and variety make this an enjoyable and productive way to spend a morning or afternoon.

Schwartz's: 40 years and still smoking

by Frank Funaro and Rick Matthew

One thing the McGill student of today has in common with the McGill student of forty years ago is Schwartz's. This St. Lawrence Blvd. delicatessen first opened its doors in 1939, and since then has been serving a clientele ranging from the lowliest students to movie stars and sport celebrities.

Anyone who has been to Schwartz's will tell you it's the only place in Montreal for smoked meat. They'll also probably tell you it's the only place for smoked and spiced chicken, duck, turkey or goose. Still, it's the smoked meat sandwiches which have earned Schwartz's its reputation, and for good reason. The meat is processed by their own methods of smoking, and spices and fats are added to give it the desired taste.

The slicing of smoked meat is just as crucial to its flavor as the actual quality of the meat. At Schwartz's each piece is hand carved in order to maintain the texture and keep the juices in. To fully appreciate the carver's skill, one must realize that there are estimated to be only five good cutters in the City of Montreal.



McGill student puzzles over the great array of smoked meats, sausages and salamis available to many St. Lawrence St. stores.



* On a typical day, nearly every seat in Schwartz's is taken. The people come to eat, and do not bemoan the absence of frills. There is no dessert or salad to get in the way of the quick, efficient service. Nobody seems to mind, for 90% of the customers are regulars, and the other 10% are tourists who come on the recommendation of friends or guide books. Among the celebrated who have eaten at Schwartz's are Tony Curtis and Hank Aaron. Aaron, a waiter confided, ruined his smoked meat by putting HP steak sauce on it, though he seemed to enjoy it nonetheless. Perhaps the most interesting regular is a 103-year-old man who comes by periodically and often forgets to pay—one of the privileges of age.

A look at the crowds is a good indicator of the amount of food consumed at Schwartz's. 600 to 700 pounds of smoked meat are eaten daily, and 2000 steaks are devoured each week. On a Saturday, 1500 to 2000 smoked meat sandwiches alone are sold.

Schwartz's, also known as the Hebrew Delicatessen, is open seven days a week. The doors open at 9 am and close at 12:45 am on weekdays, 1:45 am on Fridays, and 2:45 am on Saturdays. The best time to go, in order to avoid the hungry throngs, is between 3 and 4 pm.

Eat Well and Stay Solvent... or Three ways to forget hamburger

by Rick Heybrook

The reflected glow of candlelight on polished glass and china, soft music, an elegant little bordeaux being allowed to *chamber*—in short, the perfect setting for that very special dinner. Gracefully opening a can of Boy-Ar-Dee Beefaroni, you spoon out pallid hunks of pasta and surrogate tomato goop.

It's a horrible thought, and the *Ordre des Chevalliers de la Legion d'Escoffier* reports that, like other forms of urban crime, such action is on the upswing. Not, mind you, that there's anything fundamentally evil about tin cans or convenience, but on an occasion like this they're as out-of-place as a loud fart in the British Museum Reading Room. This article is not, repeat, not, for those unprincipled Yobbos who can't discriminate between feeding and dining. If you want punk cuisine, eat the rock page. If, on the other hand, you have ambition but a slight shortage of moola (what the MBA boys call 'transient liquidity difficulties') by all means read on.

For decades, Canadians have accepted low beef prices as a fact of life. The ideal student cookbook was 1,001 Interesting Things to do with Hamburger... until hamburger hit \$1.68 a lb. Now, of course, 58 cent hamburger has gone the way of the Edsel and the \$2 Organic Chem text—but don't panic. In Europe, things have always been this

bad. A large part of haute cuisine is devoted to turning such unpromising by-products of the pathologist's art, as intestines, kidneys, feet, pancreas and brains into gastronomic delights. Taking a page from their book, the recipes that follow are designed to be both inexpensive and impressive—and within limits, foolproof.

Carbonnade Flammande

This popular recipe turns up time after time in slightly different forms, and it deserves repeating here. You'll need:

- 1-1½ lb. stewing beef
- 1 pint (12 oz.) Guinness stout or other dark beer
- seasoned flour (flour to which you add garlic, pepper, salt, sage, tarragon, or whatever you like, to taste)
- 2 tbs. margarine or butter
- sliced mushrooms & green onions, optional.

Trim the stewing beef, cutting it into ½" pieces, and dredge in (i.e. sprinkle) the seasoned flour. Sauté (i.e. fry) the beef in the margarine until browned, and add the stout. Simmer covered until tender—at least one hour. The longer the better, and if the sauce thickens too fast, just add a few spoonfuls of water.

Serve it on rice, with a green salad and brussels sprouts. (The frozen brussels sprouts are excellent and inexpensive.) Correct seasoning before serving the carbonnade, and add mushrooms & shallot (green onions) at same time. (Give it another 5 mins.)

Rognons de boeuf sauté Peters

This, as Zappa would say, is Cheepnis. Let's face it, the sight of a raw kidney makes most people think of transplants, not dinner. As a result, beef kidney runs about \$1 a lb. which is a remarkably good deal, even allowing for wastage. This recipe is a variant of the one above, as you'll see. You'll need:

- 1½ lb. beef kidney
- 1 cup sherry (any kind)
- seasoned flour
- 2 tbs. margarine or butter (preferably butter)
- sliced mushrooms to taste
- thinly sliced onions

Beef kidney needs pre-treating—cover with cold water and 2 tbs. vinegar, soak for 1/2 hour, change water etc. and soak for another 1/2 hour. Change water etc. and bring to a gentle simmer. Continue to cook slowly until firm.

Cooking too fast or too long will reduce your dinner-to-be to something with the size and consistency of a baseball. Remove from heat, and when it's cool enough to work with, cut out all the white membrane. During this process you'll automatically reduce the kidney to bits and pieces, which is just fine. Keep the pieces small (½") and thin. Now dredge in seasoned flour, sauté as above, and pour over the sherry. From here on, the process is the same as with the carbonnade. Note that the trick with this recipe is to get a good dark sauce, and that requires a bit of care and a strategem or two.

- 1) Before sautéing, simmer the butter until it browns.
- 2) Make sure that sautéed kidney is thoroughly browned before adding sherry.
- 3) You can brown the onion slices separately and add these to the sauce, if you like.
- 4) The sauce will darken as it thickens, and you can accelerate this by allowing it to get slightly sticky before thinning it out. All of this, by the way, concerns caramelization, which is really just a controlled burning process. It adds a characteristic taste and colour,

providing you don't incinerate the goods while you're at it. Chuck in the mushrooms about 5 mins. before serving, correct seasoning, and add another splash of sherry at the same time if you like the aroma.

Yosenabe

Now for something completely different. Before I got hold of it, this was a traditional 'nabe' recipe, a one-pot meal in which everyone cooks their own at the table—a sort of chaotic cross between bouillabaise and beef fondue. Since most of the people I know can't be trusted with chopsticks any more than you'd trust a heavy smoker near a hydrogen blimp, this version may prove a little more manageable. How much it costs depends largely on how much you can afford to throw into the pot, but fresh fish is surprisingly cheap. You'll need:

- mussels, fresh, about 6-8
- ½ lb. fillet of cod, haddock, porgy etc., fresh
- green onions, about 6
- chicken broth, about 4 cups
- carrots, 1 or 2
- kombu, or dried kelp, a piece about 4" square.
- tofu, (bean curd cake) fresh, 4 pieces
- optional: scallops, fresh shrimp, bamboo shoots, lobster, broccoli, mushrooms, and so on

Dipping Sauce:

- 2 tbs. sake (drink the rest with dinner—no substitutes)
- ¼ cup grated turnip or icicle radish

- 2 green onions sliced into thin rounds
- ¼ cup soy sauce
- ½ cup soy sauce
- ¼ cup soy sauce
- ¼ cup lemon juice
- pinch white pepper

Scrape and slice the carrots, cut the fish fillet into bite-size chunks, remove beard, scrub the mussels, and cut the green onions into 2" lengths. Bring the chicken broth and the kombu, washed under cold water, to a boil. Add the mussels, and when they open add everything else. Simmer for 1 minute and serve with dipping sauce. (Some of the optional ingredients may need slightly more extensive simmering.) They can be added with the mussels.)

Dipping sauce: In a small pan, warm the sake, set it on fire, and slosh it around until the flame dies. Let it cool and combine with remaining ingredients, mixing thoroughly. Serve the sauce in small dipping bowls. With Yosenabe, you'll probably also want a rice course (not Minute Rice) and something interesting like canteloupe pieces with grated fresh ginger. Try the sake warm, but not hot. If you haven't had it before, take it easy or you won't be able to stand up after dinner.

Ingredients for this can be obtained at (among others) Waldman's on Roy St., Maison Orientale on Park, and Miyamoto Provisions on St. Hubert St.

All hate mail should be sent to Gigi Rosenberg, Weekly Editor, in exchange for free raspberries.

Lemon Bars: Sweet and Cheap



graphic by Ben Rosenberg

by Becky, Gall and Maggie

Practically everybody loves chocolate chip cookies. But chocolate chips cost a dollar or more a bag. Nuts, for those who believe that a Tollhouse would not be a Tollhouse without them add an additional \$1.50 to the cookie-lovers budget.

A few McGill students have been alerted to a low cost alternative, one that will never satiate the appetite of a chocoholic, but one that will curb a relentless craving for something sweet.

That solution is the Brock Elhurst Lemon Bar, named for the person who latched on to this confection and insured its appearance at some of the upper crustiest social gatherings of the season.

The Brock Elhurst Lemon Bar is sweet, tangy and, above all, cheap to make.

Lemon Bars

- 1 stick butter
- ¼ cup confectioner's sugar
- 1 cup flour
- 2 eggs
- 1 cup sugar
- ¼ teaspoon salt
- 3 tablespoons fresh lemon juice
- 2 tablespoons flour
- 1/2 teaspoon baking powder

Cream butter, confectioner's sugar, and 1 cup flour together. Spread evenly in an 8-inch square pan. Cook at 350 degrees for 15 minutes. Beat eggs and mix with remaining ingredients. Spread over cooked pastry. Bake at 325 degrees for 30 minutes. Cool. Sprinkle with additional confectioner's sugar. Cut into oblong finger shapes. Store in refrigerator.

From Mrs. Foster H. Kruse (Helen) and Mrs. William Carter III of Lumpkin, Georgia.

Thorogood Rips It Up!

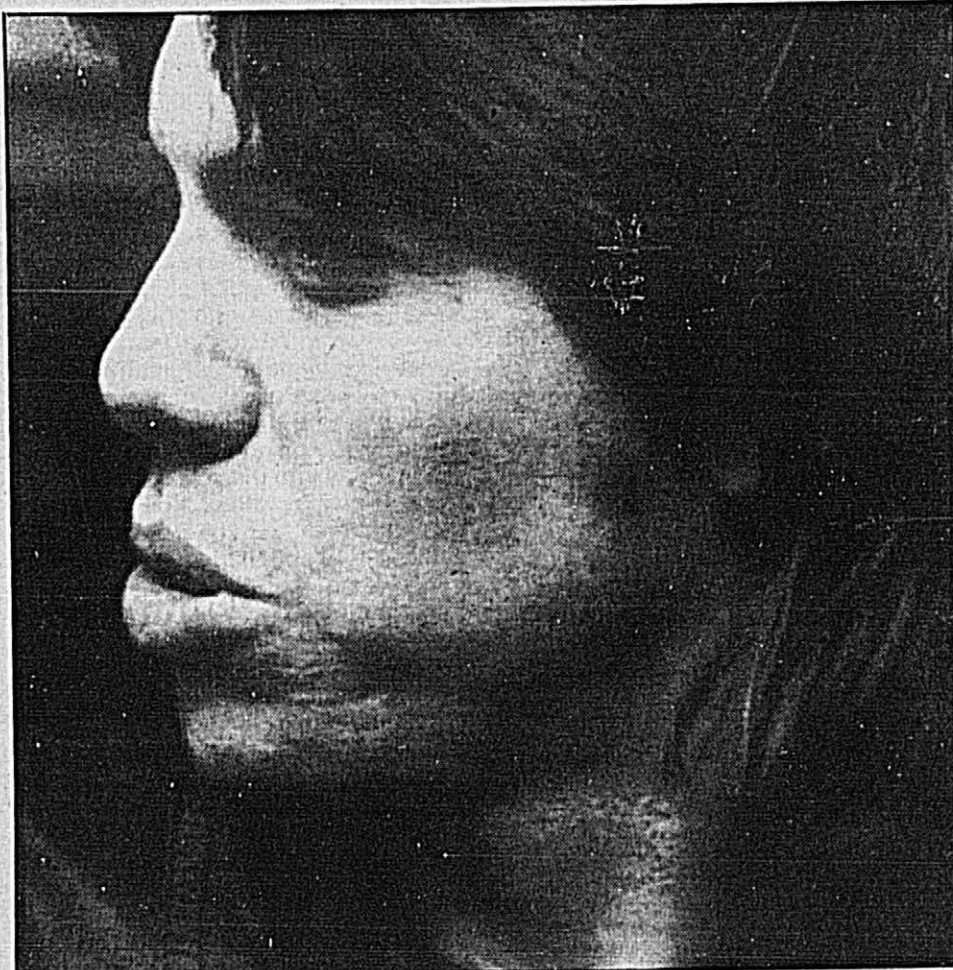
by Daniel Chonchol

This account of George Thorogood's Montreal concert of February 10 was found in the February 12 edition of *The Herald*, a religious tabloid:

"Last Saturday night at Our Lady of Le Plateau, a religious experience occurred the likes of which this city has rarely seen. Thousands packed the tiny hall to listen to the Reverend George Thorogood of Delaware—who on this occasion was accompanied by his acolytes, the Destroyers—preach the gospel of boogie, and nary a soul came away unconverted. As the Rev.'s electrifying sermon progressed, the adoring throng, seized by ecclesiastical fervor, rushed the stage. When, shortly into his oration, the Rev. cried, 'Are you with me?', it was a rhetorical question. Disco heathens and pagan punks alike saw the light and surrendered their souls (and their bodies) to rock and roll. And the Rev. was even so magnanimous as to baptize several patrons in the first row with his guitar. The event closed with a stirring rendition of an old Negro spiritual, 'Reelin' and Rockin'."

Now let me describe the concert from a layman's point of view. It was, in a word, incredible. George Thorogood is the most exciting rocker this side of Springsteen, and although he lacks the latter's dramatic flair, his ferocious guitar playing more than makes up for it. The sound Thorogood coaxes out of his instrument is big (too big to emanate from one Fender, it seems) and booming, rough and raw. It's hard-edged and lean, with no excess. At times, the swerving, careening guitar is like a runaway train, set to obliterate everything in its path, but Thorogood somehow always manages to bring it back under control. It would not be too much of an exaggeration to call the concert one extended guitar solo, but the musicianship is so good (and by "good", I don't mean technically flawless in that sterile, emotionless studio-musician way) that it doesn't really matter. Add to this George's guttural growl of a voice and you have the ingredients of a rhythm and blues player par excellence.

The Delaware Slide, as he is called, came out rocking with "House Of The Blue Lights" and didn't let up, save for one slow blues. His repertoire consisted of familiar favourites such as "One Bourbon, One Scotch and One Beer", "Ride On, Josephine", and "Madison Blues", as well as "Cocaine Blues" (a Johnny Cash composition), and the splendid title song from his new album, "Move It On Over". And who else but George Thorogood could get



away playing five Chuck Berry numbers in one set? This man can make even that most shopworn of classics, "Johnny B. Goode" a delight.

The last time I had seen George Thorogood was at El Casino in the summer of 1978, and he was marvellous then, too. However, this show was superior to the previous one for two reasons. First, his rhythm section, the Destroyers (a.k.a. Jeff Simon on drums and Billy Blough on bass) has tightened up and affords him more support. Moreover, Thorogood is now more dynamic on stage. He is constantly moving, strutting, dipping, duck-walking. He plays on his back and behind his back, in the wings and in the aisles. The country boy grin on his face shows that he's having a hell of a time, and the enthusiasm is infectious.

To call George Thorogood a "preserver" of the rock and roll tradition is, I think, a mistake. For me, this conjures up an idea of rock and roll as something that must be encased in formaldehyde lest it rot away. To say that Thorogood "resurrects" old classics is equally wrong because it implies that they were dead to begin with. In any case, though, intellectual rumination on the matter is probably irrelevant. Suffice it say that if you've got the rockin' pneumonia and need a shot of rhythm 'n' blues, the doctor prescribes a healthy dose of George Thorogood and the Destroyers.

In the Groove:

Santana

Inner Secrets Out

Santana
Inner Secrets
(Columbia)

by Harvey Kader

1979 marks the tenth anniversary of the latino-rock combo Santana.

Because of the popularity of the heavily African-influenced music of their debut album, the group rose from their previous cult status to enjoy wide popularity across North America and Europe. The Woodstock-Nation adopted Carlos Santana as their own, after his "Soul Sacrifice" performance that wowed the enormous crowd.

The friendship between John McLaughlin and Carlos led to the Eastern-styled sound heard on the fourth Santana release, *Caravanserai* in 1972. With the adoption of the name Devadip, Carlos indicated his devotion to the Indian ways of philosophical thought. The next album, *Welcome* in '73 was another shock for the fans of the first Santana release. The heavy Coltrane mind-music lacing both sides of the record was just too much for the alienated followers of the Guru of guitar. Even the commercially successful single "When I Look Into Your Eyes" couldn't put *Welcome* into the top 100.

Inner Secrets, the eleventh recording by the rock band to date, was not greeted with positive response. The droning guitar of Carlos is evident throughout, but the overall product is a tempered, almost disco-like sound that takes some time getting used to, hence all the negative reviews. With a few months to overcome any prejudice against this new twist to the ever-changing sound that is Santana, this review finally says, Bravo Carlos!

On this album there are cuts by Jim Capaldi ("The Dealer"), Buddy Holly and friends ("Well All Right"), and several by Carlos or his fellow band members. Greg Walker covers lead vocals, leaving the guitars Santana's prime focus. Chris Rhyne's synthesizers are more prominent on this record than usual. This may have been another reason for the initial rejection of the record by reviewers, since change is hard to accept from established bands of the calibre of this San Francisco-based outfit. The closing track on *Inner Secrets*, "Move

On", is a return to the African percussive influence found on their first disc, in the style of "Jingo". The instrumental piece also has the heavy sound of electric guitar alongside the vibrating organ.

The stylistic Mexican-based electric soul that typifies Santana and his band has given the seventies a new sound that no other musical group can seem to penetrate successfully. N.B.: Next month, March 13th to be exact, Santana will be sharing a double bill with Eddie Money at the Forum.

Tide Rolls Out on ELP

Emerson, Lake & Palmer
Love Beach (Atlantic)

by Ron Wigdor

1977 was the year Emerson, Lake & Palmer went on a world-wide tour riding high on the brilliant Works magnum opus. 1977 was also the year Emerson, Lake & Palmer lost a lot of money. The full symphony orchestra accompanying the trio was an innovative idea but proved to be quite costly. Hence, we have *Love Beach*, the name of a beach near Nassau where the recording was done, as well as a title appropriate for Shaun Cassidy.

The cover pictures EL&P in fine form, thoroughly enjoying themselves with their smiling tanned faces set against the Bahamas coastline. And they have good reason to smile. *Love Beach* is a simple, commercial (by EL&P's standards) record that is appealing to the younger set and will undoubtedly soften the financial deficits suffered in '77.

The first side is almost entirely cliché-ridden with thoughts of love, as the catchy, toe-tapping melody of "All I Want Is You" introduces the listener to what is surely not customary EL&P. "Throw away your loneliness, you have sent your last SOS. Tonight I'm gonna love you till the break of day." Such banal lyrics as these are alright for Foreigner or Aerosmith, but EL&P? The title cut follows in the same fashion, with the repetition of the irritating line of "I'm gonna make love to you on Love Beach". The utilization of female backup singers is perhaps the most degrading form of commercialism. The boys have conformed in this aspect as well by having the girls chorusing "take a chance with a gamblin' man" and overpowering Greg Lake's creamy voice on "The Gambler."

"Canario" closes out the side and seems like a misfit next to the other songs. Shades of Brain Salad Surgery emerge in this instrumental cut (thank god!) as an intricate, syncopated instrumentation paves the way for Keith Emerson's virtuoso synthesizer wizardry.

Side two of the album is a sad attempt at a conceptual thematic piece, which tries to emulate that set forth in "Karn Evil 9." Co-written by Emerson and lyricist Peter Sinfield, "Memoirs Of An Office And A Gentleman," describes in four movements, the life of a young Englishman caught up in WW II and the interpersonal contacts he makes in his fight to win. The lyrics are adequate but the music seems very bland and without much feeling.

Love Beach would be a good album for an average band but Emerson, Lake & Palmer, the best product of the seventies, is not your average band.

Classifieds...

continued from page 2

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383 — Lessons

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An Auto-Mechanics Workshop for women will be offered by the McGill Women's Union on Thurs from 6 to 7:30 pm beginning Feb 15. The cost

for the 8 week course is \$10. Includes materials & practical experience. Sign up now in Rm 429 of the Union.

385 — Notices

Want to rap with a Rabbi? Call Rabbi Israel Hausman 341-3580.

New Theatre Carnival presents this week, the unforgettable Bob

Carroll, Feb 13th to 17th. Morrice Hall rm. 106 8pm. Studs. \$2.50, \$3 gen. pub. For more info call box office 392-4637

McGill Contemporary Dance Workshop Performances, Lunch-time presentations Feb 13-14-15-16 Morrice Hall 106, 1pm across from Union.

Beer Bash - It's a coming Feb 17 at the Y.M.H.A. in Cote St Luc. Macabee beer & falafel too. All this & more. Cover charge only 25¢. For more info call 481-0218. Sponsored by the Israel Youth Center.

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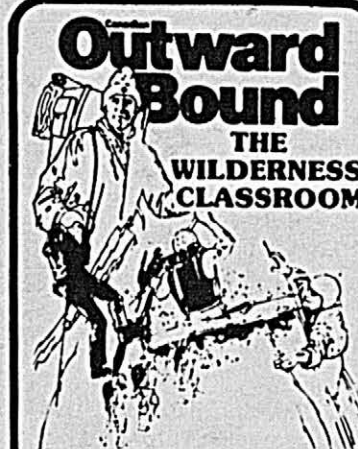
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Thurs. Feb. 15: *Bonaparte et la Revolution* 7:00...*Who's Killing the Great Chefs of Europe* 7:15...*Up in Smoke* 9:15.

Fri. Feb. 16: *Who's Killing the Great Chefs of Europe* 7:00...*The Champions* 7:15...*Love and Death* 9:15...*Up in Smoke* 9:45...*Fritz the Cat* 12:00.

Sat. Feb. 17: *La Chambre Verte* 7:00...*Who's Killing the Great Chefs of Europe* 7:15...*Love and Death* 9:15...*Up in Smoke* 9:45...*Heavy Traffic* 12:00.

Sun. Feb. 18: *Revenge of the Pink Panther* 7:00...*Swept Away* 7:15...*Up in Smoke* 9:15...*Chac* 9:45.

Mon. Feb. 19: *Fellini's Casanova* 7:00...*Aguirre, Wrath of God* 7:15...*Girlfriends* 9:15...*The Story of O* 9:45.

Tues. Feb. 20: *Slapshot* 7:00...*The Apprenticeship of Duddy Kravitz* 7:15...*The Demon Seed* 9:15...*Girlfriends* 9:45.

Wed. Feb. 21: *The Demon Seed* 7:00...*Padre, Padrone* 7:15...*Girlfriends* 9:15...*Desires Within Young Girls* 9:45.

McGill Film Society
(3480 McTavish, 392-8934)

Thurs. Feb. 15: *The World of Apu* d. Sayajit Ray (1959 India) Bengali with Eng. subs. 7:00 L-132.

Fri. Feb. 16: *Bedazzled* d. Stanley Donan (1967-GB) 7:00 & 9:30, L-132.

Sat. Feb. 17: *The Godfather* d. Francis Ford Coppola (1972 USA) 6:30 & 9:30, L-132.

Wed. Feb. 21: "M" d. Fritz Lang (1931 Germany) German with Eng. subs. 7:00 & 9:30, L-132.

Seville Festival
(2155 St. Catherine West, 932-1139)

Thurs. Feb. 15: *The Big Fix* 7:15 d. Jeremy Paul Kagan (1978 USA)...*Animal House* 9:30 d. John Landis (1978 USA).

Fri. Feb. 16: *Animal House* 7:00 d. John Landis (1978 USA)...*Up in Smoke* 9:45 d. Lou Adler (1978 USA)...*The Rocky Horror Picture Show* 12:00.

Sat. Feb. 17: *Lady Sings the Blues* 6:45 d. Sydney Furie (1976 USA)...*The Rocky Horror Picture Show* 9:45 d. Jim Sharman (1975 GB)...*Up in Smoke* 12:00 d. Lou Adler (1978 USA).

Sun. Feb. 18: *I Am a Dancer* 5:15 d. Pierre Jordan (1972 GB)...*Animal House* 7:15 d. John Landis (1978 USA)...*Everything You've Always Wanted to Know About Sex But Were Afraid to Ask* 9:30 d. Woody Allen (1972 USA).

Mon. Feb. 19: *Everything You've Always Wanted to Know About Sex* 7:30 d. Woody Allen (1972 USA)...*Monty Python and the Holy Grail* 9:30 d. Terry Jones/Terry Gilliam (1974 GB).

Tues. Feb. 20: *Othello* 6:45 d. Stuart Burge (1965 GB)...*Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* 9:45 d. Stanley Kubrick (1964 GB).

Wed. Feb. 21: *Casablanca* 7:30 d. Michael Curtiz (1942 USA)...*Cries and Whispers* 9:30 d. Ingmar Bergman (1972 Sweden).



Concordia Conservatoire d'art cinématographique
(1455 de Maisonneuve West, 879-4349)

Thurs. Feb. 15: *The Human Condition (Part III) (A Soldier's Prayer)* d. Masaki Kobayashi (1961 Japan) Japanese with Eng. subs.

Sat. Feb. 17: *Dr. Strangelove (How I Learned to Stop Worrying and Love the Bomb)* d. Stanley Kubrick (1964 GB)...*La Vie d'Adolf Hitler* d. Paul Rotha (1961 Germany) in French.

Sun. Feb. 18: *The Great Dictator* d. Charles Chaplin (1940 USA)...*Le Passage du Rhin* d. André Cayatte (1960 France).

Mon. Feb. 19: *Domicile Conjugal* d. Francois Truffaut (1970 France).

Wed. Feb. 21: *Bitter Victory* d. Nicholas Ray (1957 France). **Loyola Conservatoire d'art cinématographique** (F.C. Smith Auditorium, 7141 Sherbrooke St. West, 879-4349)

Wed. Feb. 21: *Vent d'est* d. Jean-Luc Godard (1969)...*L'Enfant Sauvage* d. François Truffaut (1970).

THEATRE

Saidye Bronfman Centre
(5170 Cote St. Catherine, 739-7944)

to Feb. 18: *En Pieces Detachees* by Michel Tremblay. In English. \$5 on weekdays, \$6.50 Sat. and Sun.

Centaure Theatre
(453 St. Francois-Xavier, 288-1229)

to Mar. 11: *Ashes* by David Ruskin.

to Mar. 7: *La Lecon et La Cantatrice Company* by Eugene Ionesco. \$3.

Theatre du Nouveau Monde
(84 St. Catherine W., 861-0563)

to Feb. 25: *Le Cid* by Pierre Corneille

Theatre de Quat'Sous
(100 Pine Ave. E. 845-7277)

to Feb. 25: *Theatre de Chambre* by Jean Tardieu. \$5, \$6 on Sats.

Players' Theatre
(3480 McTavish, 392-8989)

to Feb. 18: *The Physicists* by Friedrich Dürrenmatt. Curtain time 8:00. Gen. admission \$3.50; students and senior citizens \$2.50 except Fri. and Sat.

New Theatre Carnival
(Morrice Hall 106, 392-5000, 273-0838)

to Feb. 17: Bob Carroll—'one person entertainment'. Tickets for each \$3; students \$2.50.

Chancel Players
(Cheney Hall, Erskine and American United Church, Sherbrooke and Rue de Musee, 935-6114, 492-0101)

to Feb. 17: *Albert's Bridge* by Tom Stoppard; *Silence* by Harold Pinter; performance of T.S. Eliot choruses. Tickets \$2.



MUSIC

L'Air du Temps
(191 St. Paul St. W. 842-2003)

Feb. 15: Billy Georgette Quartet. Feb. 16 and 17: Denis Lepage Quartet

Feb. 18 and 19: Bug Alley Band

Feb. 20 and 21: Steve Hall Quartet

El Casino
(316 St. Catherine St. W. 866-8228, 659-6042)

Feb. 18: Bernard Lavillier. French singer of the "protest song".

Rainbow Bar and Grill
1430 Stanley St. 849-8262)

Feb. 15: The Scrubbers.

The Rising Sun
(286 St. Catherine St. W. 861-0657)

to Feb. 18: Stephen Barry Blues Band.

Feb. 20 to 25: Bill Evans. Jazz pianist.

The Yellow Door
(3625 Alymer, 392-4947)

Feb. 16 and 17: Friends of

Siddler's Green. **Pavillon Lafontaine** (1301 Sherbrooke St. E. 282-6876)

Feb. 17: MUSIQAM presents Sylvie Frechette, soprano. Works by Bach, Schumann, Wolf, Debussy and Papineau-Couture. Free.

Hingston Hall Dining Room (7141 Sherbrooke St. W. 482-0320, ext. 345 or 614)

Feb. 17: Concordia's annual "pops" concert. 8:30 pm. \$2.



ART

Redpath Museum
(McGill Campus, 2nd floor)

to Feb. 16: Photo Exhibit of winning photos of the McGill Camera Club. See review in this Weekly. Free.

McCord Museum
(690 Sherbrooke St. W. Hrs. 11-5) to Mar. 11: 18th and 19th Century Canadian paintings.

PRODUCERS

Gigi Rosenberg, editor
Day Hills, Gail Heimann
Michael Pasternak, Frank Funaro
Sachiko Okuda, Maggie Gosselin
Chris Pomiecko, Harold Koblin
Jan Sheltinga, Bruce Stark
Betty Van Hoogmoed
Sue Shears, and Rick Matthew



graphic by Ben Rosenberg

Today

Women's Frat:

Come for a little smackerel of something to Kappa Kappa Gamma's Winnie the Pooh Elevenses (morning coffee) from 10 till noon at 456 Pine no. 205.

Gay McGill:

Members of Gay Friends of Concordia will come to speak to our group about their goals and aspirations. Also, plans will be finalized for Friday's dance. Tonight at 7:30 pm in Union 425.

Marine Sciences Seminar:

Mr. Allan Smith of the Marine Sciences Centre will speak on "Mariculture and Aspects of the Agar of *Gracilaria* sp. from

PEI." Rm 408 Eaton Bldg at 2 pm.

Sociology Students:

The Sociology Students' Association presents another in its series of Lunchtime Speakers at noon in Leacock 738. Prof David Solomon's topic will be "Pushes and Pulls in an Innovative Medical Clinic." Bring your lunches!

Centre for Northern Studies and Research film series:

"Arctic IV", 12:30-1:30, Leacock 219. **Photography exhibition:** Winners of the McGill Amateur Photo Contest as well as other great pictures are on display in the Redpath Museum, second floor. Info: 392-8906. **First Aid:** St. John's Ambulance training course. Registrations open;

call Earl 366-6701 or Vaughan 932-7697 for info.

McGill Ukrainian Students' Association:

Important first meeting today — yes, we finally got our room! Tell yor friends, bring 'em down. Find out what it's all about. Excitement starts at 4 pm in Union 302. If you break a leg and can't make it, leave a message for Andrii at 935-1169. He cares.

The Meaning of Marxism:

International Socialism Discussion Group. Topic this week: "Is Cuba Socialist?" All students invited. The IS study group is held each Thurs, 8 pm Union 310.

New Theatre Carnival: Presents McGill Contemporary

Dance Workshop, Morrice Hall 106 at 1 pm. Admission free.

English Department Drama Program:

Presents "New Theatre Carnival", Bob Carroll (one man show — mime, storytelling) 8 pm Morrice Hall 106. Admission: \$2.50, \$3.00.

Falasha means "stranger":

The Falashas. Film 7 pm 3460 Stanley. The Falashas, the black Jews of Ethiopia, face annihilation through war and starvation in their remote villages.

Faculty of Music free concerts:

Recital Room C-209, 1 pm: Helena Kohn, piano, student of Charles Reiner. Works by Mozart, Debussy, Chopin,

Prokofiev. Recital Room C-209 8:30 pm: Brass Quintet,

directed by N. Talamantes. Pollack Concert Hall 8:30 pm: New Music at McGill, artistic direction Alcides Lanza. Adolfo Bornstein violin, Alcides Lanza piano. Works by Winiaz, Rausch, Ménard, Stravinsky.

McGill Outing Club:

Pick up your entry forms for the annual MOC-Smith Johannsen ski tour now, in the MOC office, Union 407.

Department of Anthropology:

Professor Lambros Comitas, Teachers' College, Columbia University, speaks on "Occupational Multiplicity and the Plural society Concept: The Case of Jamaica." 4 pm, L-738.

Daily Sports

Madill Resigns

by Pierre Jurtschyschyn

"McGill's Director of Athletics, Robert Dubeau, announced the resignation of Coach Herb Madill, McGill's head hockey coach." That is how it read on the official Sports Information Communiqué, probably the biggest news to hit campus on the sport scene this year at McGill.

For both parties, it surely will be an enormous change. After all, Madill has been head coach for the last seven years, dating back to 1973. For Madill, it will mean that he can eat at regular hours, see his new born daughter Jacklyn, just eight months old, and spend evenings in his wife's company.

For McGill, it will mean that they must look for a new coach. For the players, it will mean getting a new system organized and having to cope with a new personality. Changes, changes, that is what our world is made of.

In a way, his decision does not hit us like a bomb. The players, the Athletics bureau, and The Daily have all been aware of this resignation for quite some time. The Sports Information Center preferred to wait a while before announcing the decision.

Herb Madill handed his letter of resignation in on January 4th, 1979. Madill's decision was irrefutable. "I thought about it for a long time," he says, "since around November." By December, he had made up his mind to take some time off from the college hockey scene.

"I've been very happy with college hockey," he noted, but he added that he needs a year off to think about his future. He has not denied, however, a possible comeback a year from now. "Not especially to go back where I came from (New Brunswick where he also played four years of varsity hockey), but perhaps in Ontario. My wife comes from Sault-Ste-Marie. We might want to go there." He did say that he



Herb Madill

would have to study any openings first.

Assistant coach Bob O'Reilly commented: "McGill is losing a very good man in Madill. He has put in a lot of time without getting much back. In the first few years, we did not have much talent on the team. This year we have a lot more but we couldn't make anything of it."

He added his chances of being back at McGill next season were slim, once his old friend, teammate, and coach is gone.

In return, Madill said he would miss working with John Roberts who he described as "the most dedicated man in sports at McGill. He never missed a practice and he cares for the players. Without his services, we just could not run the team."

Madill could not help thinking about his helpers, Toby O'Brien, Neil Fernandez and O'Reilly, the three assistant coaches who worked in cooperation with him during his seven years. All three also played under Madill's coaching during their years in university.

Recalling souvenirs of his coaching career, Madill said: "Relationships with the players have been the highlights. Also when we beat Loyola 9-1 at home back in '74-75. They were ranked first in the country at that time."

Right winger Barry Ross commented: "He does it because he likes it, but I don't blame him for leaving. With the large amount of time he put in and the lack of support coming from the Athletics Department..." Herb did say, however, that he's "been happy with Bob Dubeau (Athletics Director) over the years. "The league made us look bad. He is on top

Intramural Update

MEN'S INTRAMURAL ICE HOCKEY

(as of Feb. 3, 1979)	G	W	L	T	D	P
FACULTY A	9	7	2	0	0	14
Super Jocks	7	5	2	0	0	10
Law A	8	4	2	2	0	10
Medicine A	7	5	2	0	0	10
Mgmt. A	7	5	2	0	0	10
Science Cells	7	3	4	0	0	6
Education A	7	0	5	2	0	2
Arts A	7	0	7	0	0	0

FACULTY B

Arts B	12	11	0	1	0	23
Mgmt. Maulers	12	11	1	0	0	22
Syphils	12	9	2	1	1	19
Architect B	12	8	3	1	0	17
Jock Rot	12	5	5	2	1	12
Mgmt. Maulers	12	6	6	0	0	12
Med. B	12	5	5	2	0	12
Science B	12	5	5	2	0	12
Law B	12	5	6	1	0	11
High Speeds	12	4	6	2	0	10
Bio Chemistry	12	2	10	0	0	2

OPEN LEAGUE

Jets	7	7	0	0	0	14
Pitts	8	5	1	2	0	12
Music Mahlers	6	5	1	0	0	10
Team Ork	7	5	2	0	0	10
Quebecois	6	3	2	1	0	7
Lepers	6	2	3	1	0	5
McGill Miners	7	2	5	0	0	4
Scums	7	2	5	0	1	4
McGill 59ers	6	1	5	0	0	2

MEN'S INTRAMURAL FLOOR HOCKEY

(as of Feb. 7, 1979)	G	W	L	T	D	P
FACULTY LEAGUE	3	2	1	0	0	4
Geez Machine	3	2	1	0	0	4
Law	2	1	1	0	0	2
B.F.T.	2	1	1	0	0	2
Mamalons	2	0	2	0	0	0
OPEN LEAGUE	3	3	0	0	0	6
Force II	3	2	1	0	0	4
Faces	3	2	1	0	0	4
Phi Dells	3	2	1	0	0	4

Sons of Inkspots	3	1	2	0	0	2
Sassalrasses	3	0	2	1	0	1
26ers	3	0	2	1	0	1

WOMEN'S INTRAMURAL VOLLEYBALL

(as of Feb. 8, 1979)	G	W	L	T	D	P
Geography	5	3	2	—	—	6
Froglegs	4	2	2	—	—	4
Engineering	5	1	4	—	—	2

WOMEN'S INTRAMURAL ICE HOCKEY

(as of Feb. 2, 1979)	G	W	L	T	D	P
Management	8	4	1	3	0	19
Gardner Greats	7	5	0	2	0	19
Music Mahlers	6	5	0	1	0	17
McConnell Marvels	7	3	2	2	0	15
Nursing Shots	8	2	4	2	0	14
P & O.T. Flexors	8	1	3	4	0	14
Spike's Women	7	2	2	3	0	14
W.W.	7	2	3	1	1	11
Gardner Supers	7	1	4	2	0	11
Pandoras	7	0	5	2	0	9

INDOOR SOCCER STANDINGS

FOR WEEK ENDING FEB 10	G	W	L	T	D	P
MCSS-B	3	2	0	1	0	5
Trojans	3	2	0	1	0	5
Math Kickers	3	0	3	0	0	0
Lovers	3	2	0	1	0	5
Pickup	3	0	3	0	0	0
Pangrass	3	2	1	0	0	4
Raiders	3	0	3	0	0	0
Team Music	3	2	0	1	0	5
Shadows	3	3	0	0	0	6
Souvlakia 79	3	0	2	1	0	1
Black Diamond	3	1	2	0	0	2
Team Puff	3	0	3	0	0	0
Rebels	3	2	1	0	0	4
Conquistadors	3	3	0	0	0	6
Azar	3	3	0	0	0	6
McCha	3	0	3	0	0	0
Caribs	3	1	1	1	0	3
MCSS-A	3	0	2	0	0	1
Los Monteneros	3	3	0	0	0	6
Bench Warmers	3	0	2	1	0	1
Flying Buttresses	3	2	1	0	0	4
Biodegradeables	3	1	2	0	0	2

of everything. I have really enjoyed working with him."

Back in hockey, he explained that "injuries and suspensions cost us a record of better than .500. As for the lack of system he appeared to have, he said that self-discipline caused the system to look bad at times. "Those who criticized our system were not there when it worked anyway." But he still has hopes to upset Concordia during the playoffs as anything can happen in a short three-game series.

John Swan, who has played under Madill for three seasons, mentioned: "The worst thing is seeing him leave without getting to the Nationals. It would be quite a reward to see him there." He also added, "He's the greatest guy I have ever known, ignoring the fact that he is a coach. He is just simply a super guy."

Captain Dave Mendelssohn summed up the feelings of his teammates by saying, "I think it is going to be a very big loss for McGill's hockey program. He is flexible. He has done well with his system, considering the fact that a lot of players miss practice because of their studies. I would not have played for Paul Arseneault of Concordia. Herb has given me a

choice to set my own priorities."

On the issue of his succession, "it is hoped," said Robert Dubeau, "that funds can be found to hire a fulltime coach. The hockey program at McGill has developed to the point where a fulltime coach is necessary. With a fulltime coach, we have the potential for a great program here."

The new appointee should be known by the end of March.

One thing remains clear about the departing coach. Herb Madill understood what sport psychology means and had developed friendly ties with his players. He is proud to have given a shot at varsity to many less talented hockey players by having confidence in their abilities. Wherever he goes in the future years, everybody who established contact with Herb will be proud to have known this hockey personality, but mainly, friend.

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**Moncton
demo . . .**

continued from page 1

require "more radical methods" than have been used so far, he said.

The protest, which started January 30, has already included a boycott of classes, a march through downtown Moncton, and the sit-in. Its objectives include stopping tuition increases (expected to be 15 per cent, or nearly \$100) and rent increases, improving student aid, and removing recent cuts in unemployment insurance that effectively cut most students off UI.

The protest has not yet achieved any concrete concessions, Labelle said. However, the university administration has said it was "sympathetic with our demands," he said, although it did not agree with the "illegal occupation of buildings."

The New Brunswick government has responded to the requests for improvements in the student aid system, he said. "No one's responded to anything. I'm sure they're worried, though, because there's an election coming very soon."

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